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Gerville-Reache Sings With the Philharmonic

By Sylvester Rawling.

GERVILLE-REACHE was the soloist at the first Sunday afternoon concert of the season by the Philharmonic Society in Carnegie Hall yesterday. She was a lovely vision in rose and it was a delight to hear again her beautiful contralto voice, which Mr. Hammerstein made known to us in the happy days of his Manhattan Opera Company. She sang "The Death of Dido," from Berlioz's "The Trojans"; the "Spring Song" from Saint-Saens's "Samson and Delilah," and the "Air de Posthumus," from Massenet's "Roma." She was recalled many times and she carried off at the end of a flower almost too much for her to bear. Mr. Strinsky and his orchestra, fairly outdid themselves. The interpretation of Tchaikovsky's fifth symphony was overwhelming. One might not always agree with Mr. Strinsky's readings, but one could not stop to think of them. He simply swept one along in a torrent of force, full of delightful nuances and of startling contrasts, until he reached a superb climax. New York once more may congratulate itself upon the possession of an orchestra that rivals the best. Merely for the record it may be added that Lalo's overture "Le Roi d'Ys" and Massenet's suite "Scenes Pittoresques" were splendidly played.

KATHLEEN PARLOW PLAYS WITH DAMROSCH'S ORCHESTRA.

Kathleen Parlow, the young Canadian violinist, was heard again yesterday afternoon at Aeolian Hall in Bruch's Concerto in D minor. She was the soloist with Walter Damrosch's Symphony Orchestra. Her playing held all the charm that she first displayed to us a few seasons ago with added maturity in execution. Mr. Damrosch presented for the first time in America excerpts from Paderewski's symphonic tableaux "Thema," full of picturesque imagery and finely orchestrated. Besides his programme included Volkmann's serenade for strings in F and Richard Strauss's

compelling "Till Eulenspiegel's Merry Pranks," all played masterfully to the delight of a large audience.

SAMUEL GARDNER, VIOLINIST, PLAYS AT THE LITTLE THEATRE.

Samuel Gardner, a young violinist, recently graduated from the Institute of Musical Art, gave a recital at the Little Theatre last night that deserved a larger audience than he got. There has been a revival this year of appearances of mediocrities who make unwarranted appeal to music lovers. Mr. Gardner is not one of them. His modest demeanor would seem to indicate that he is fully aware of the long uphill road he must travel to reach the pinnacles of success; but his tone is so ingratiating, his technique is so good, and his understanding seems so large that nothing should be impossible to him. At any rate, he gave those of us who heard him a pleasant evening. Handel's sonata in D major, and Compositions by Dvorak, Brahms, Debussy and Wieniawski, were on his programme. He was accompanied at the piano by Emil Newman, and assisted by George Dostal, tenor, whose accompanist was Walter Golde.

LOIS EWELL SINGS AGAIN AT CENTURY'S CONCERT.

Lois Ewell, recovered from her indisposition, sang at the Century Opera Company's Sunday popular concert last

night the "Adieu" from Tchaikovsky's "Eugene Onegin" and was warmly welcomed. The other soloists were Iva Scott, Mary Carson, John Hurdley, Alfred Kaufman and Walter Wheatley. The "Good Night" quartet from "Marta" was sung by Iva Scott, John Hurdley, Walter Wheatley and Alfred Kaufman. The "Zampa" overture, the "Guarani" overture and the ballet from "Faust" were played by the orchestra, under Carlo Niccolai.

PADEREWSKI REDIVIVUS AT HIS SECOND RECITAL.

Ignace Jan Paderewski, master pianist, gave a second recital at Carnegie Hall on Saturday afternoon before an audience that packed the auditorium. He was almost punctual in appearing, sufficiently so to disarm criticism such as he got two weeks ago in New York, and which later the Boston critics, with a larger courage, emphasized. He was, in the main, the old Paderewski who at his first appearance in America was the adulation not only of New York but of the continent. If anything were lacking of the marvelous skill of the executant, it was more than made up by the broadness of his conception—the unmistakable greatness of the man. His programme included his own variations and fugue in E flat minor, the Beethoven "Moonlight Sonata"—it will be continued to be called that no matter what may be said

the first transcription of Wagner's "Universal Redemption," Schubert's "Erl King" and a Chopin group. He was backed from the foot of the stage by the usual mob whose apparent frenzy is simple affection. It is a pity that he yielded to it and added many numbers to his programme. From a commercial as well as an artistic point of view the practice is deplorable.

Adelle Krueger gave a song recital at

Aeolian Hall last night before a large audience. Her programme included songs by Brahms, Strauss, Bachmann, Hoff, Rubinstein, Tchaikovsky, Koroly, Campbell Phipps and Engel. Harry Gilbert was her accompanist at the piano.

Maurice Warner, violinist, made a debut at Aeolian Hall on Saturday night. Walter Damrosch and the Symphony Orchestra, who assisted him, were good to hear.

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